

Carrier Pigeon Zine



Issue No. 1 / Fall 2003-Winter 2004

FREE as a bird

interviews
WITH:
the assault

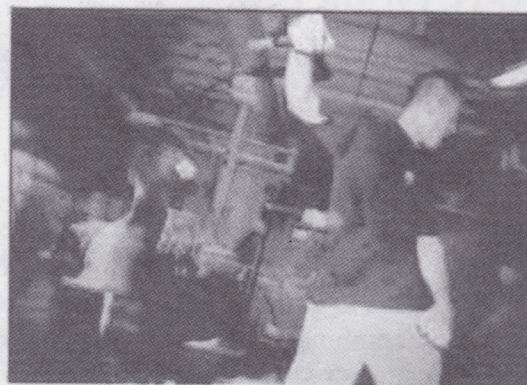
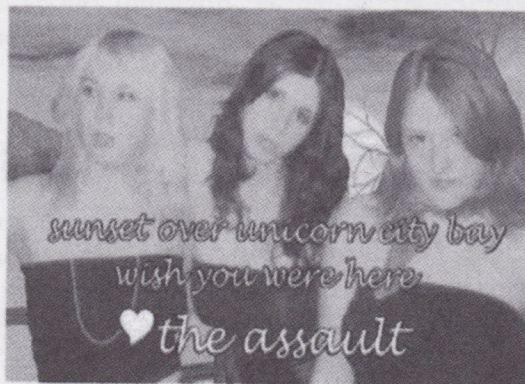
BANTAM

**Running Like
Thieves**

and
Artist
SEAN TAGGART



plus reviews, artwork and other
good stuff



Welcome to the first issue of NY's Carrier Pigeon Zine. In here you'll find interviews with some of today's best local bands, great artwork, music reviews and other helpful info and the best part is, **IT'S FREE**. Hope you enjoy!!

First off, I'd like to congratulate the band **Windfall** for winning the 2003 Connecticut People's Rock Award. A Contest was put on by WMRQ Radio 104.1, Unsnyed Artist and the Webster Theatre in Hartford, CT and Windfall came through as the winner. If anyone deserves it, it's Windfall. Their original brand of rock mixed in with a touch of hardcore and metal sets them apart from the rest. Top that off with Jen's amazing vocals and it's no surprise they took home the award. Way to go guys!!



WINDFALL

A new band definitely worthy of mention is **BetaMax**. They're a band with members residing in Long Island and Manhattan made up of talented individuals with a wide variety of musical influences. Two of the members came from the ashes of a great local band called **Liquid Logic**. Unlike Liquid Logic though, BetaMax's style is more reminiscent of trippy sounding British rock bands of the 70's like Pink Floyd, but done in a more modern way. They're in the process of recording material which should be out by the time you read this. Keep your eyes open!!

The Missing is a band who's been around for quite a few years now. They're music ranges from industrial metal to a more softer and moodier sound with vocalist DM singing along perfectly with whatever the band is belting out at the moment. They have a couple of CD's available and I believe a new one is in the works. After a long time without a drummer, the Missing finally picked up Patrick Swift, formerly of the band Frail. Check their website for the latest info on shows, CDs, etc. www.themissing.com

NYHC band **Sub Zero** has gotten back together and have a new CD out. They were around for most of the 90's and have a few releases under their belt already. Their brand of hardcore complemented with signs of punk, oi and metal can appeal to a wide variety of fans in that genre. Find their new CD "Necropolis- City of the Damned" at www.stillbornrecords.com

One of the more unique bands I've come across lately is **The Coffin Daggers**. They're an instrumental band who I've heard categorized as surf-rock. If that description frightens you, have no fear. This band is really good!! Their sound comes off as a tight garage rock band who adds in eerie, spooky sounding keyboards you'd expect to hear in a haunted house! The combination ends up working really well. They have a CD available now and a new one due out soon. www.coffindaggers.com

Coming out of Pittsburgh, Pa. is an all female band called **Bunny Five Coat** who's sound reminds me of late 70's early 80's Misfits/ Dead Boys style punk. The songs are catchy as hell and Erica's harsh vocal style gives them a unique sound. They've done plenty of shows along the East Coast so be sure to look out for them. For more info, go to www.bunnyfivecoat.com

The Beauty Supply is a local NY band to keep an eye out for. Their roots seem to come from older punk bands, while showing more diversity musically. Hopefully they'll have a CD available soon. Until then, catch one of their live shows if you're in the NYC area.

As far as places to see shows it seems like Williamsburg, Brooklyn is the happening place at the moment with clubs like **North Six, Luxx**, and a ton of other local bars in the area booking great bands. Also in Manhattan you have some of the usuals like **CB's, the Continental, the Knitting Factory, Sin-e** and others such as the **Luna Lounge and Arlene Grocery**. In New Jersey there's **Maxwell's** in Hoboken and in Connecticut there's the **Tune Inn and Toad's Place**.

As far as radio shows go, if you're ever up in Connecticut on a Tuesday, be sure to check out the Anti-Emo Empire on **WNHU 88.7** from 4-5 pm. It's a show hosted by Jeff Terranova who's a cool guy that plays great music. You'll be sure to enjoy. **NYU 89.1** still does the hardcore/ punk thing on Thursday nights from 9-10:30 and **WSOU 89.5** Seaton Hall has various radio shows to satisfy your different musical tastes. **91.1 WFMU** broadcasts out of New Jersey and is one of the most diverse radio stations you'll find, playing rock, jazz, hip-hop and other styles of music you never knew existed.

Please feel free to contact me with any comments, questions and to inquire about cheap ad rates. You can also send in anything that may be of interest to the readers as well as music for possible interviews and reviews.

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This zine is for anyone who shares the same great feeling I get from music, art or just creativity in general. Thanks!!

Photo credits on cover page:

The Assault-Maggie Preston; Bantam-Schuh Magazine; Running Like Thieves-LivewireRecords

the assault

For those of you not familiar, The Assault are a Brooklyn based trio that definitely have a style of their own. Their sound combines elements of classic rock along with catchy melodies guaranteed to hook the listener in. Their originality is a breath of fresh air and their live shows are tight and powerful. I recently had the opportunity to sit down with them and realized that not only are they an amazing band but also really cool people with a lot of interesting things to say.



(Assault photo by Maggie Preston)

First tell me who's in the band and what each member does.

Margot: I'm Margot Bianca, I play guitar and I sing the main vocals.

Laura: Laura Leontine, play bass and also sing.

Julie: Julie Poplaski, I'm the drummer and I also sing a little bit.

How did the Assault first get started?

Margot: Laura and I met when we were 18, the first day of college, and Laura picked up the bass basically about a week after we met. We recorded a few demos in '99, but didn't really get started with a drummer until '01 when we met Christine, our first drummer. We started playing out with the band about a year ago. We met Julie a little while after Christine split with us amicably, earlier this year.

What's your favorite club to play?

Laura: I don't know.....favorite club to play, somewhere we haven't played yet. I would think that the best is yet to come.

Margot: Yeah, it's true.

Back in the fall of 2002 you played the CMJ Fest. How did that go and did that help expose you to some new people that might normally not get to hear you.

Margot: CMJ was a lot of fun, it was huge and a great opportunity to play. But I actually think we got more exposure doing Ladyfest East that fall.

You recently played a show at a college up in Massachusetts, how was it playing outside the area?

Julie: It was really nerve racking because not only was it my first show playing out with the band, we



had practiced maybe 5 times, but I also had the pressure that this was the college they went to. So imagine - I know this is where all their peers and all their friends are, so I have to admit, I felt a little like, "whoa", I really have to "wow" everybody and just show my charm as a drummer. So, we got there and after a lot of hustle and bustle, nothing really fell into place until we were on stage. We all wore black tube tops on stage. As simple as that may sound, I was so excited to find a band who actually wanted to do something and be performers. It gave me a really good feeling about how much they put into their performance. It wasn't just about playing their instruments. I think that's an amazing thing when you find musicians who are not only really talented at what they do but who also have a really good time on stage, to me that's what it's all about. It's while you're on the stage, it's while you're rocking out, it's everything you're giving to every single person in the entire room and to find other band mates who are just on that same idea, I felt nothing but happiness. Also afterwards I got a really good compliment from the headliner, Wynne from Tracy and the Plastics. So that made the performance feel that much better.

Do you plan on releasing something soon?

Laura: Soon

Margot: Yeah, we're shopping around at the moment, we've been talking to a few different people. We don't want to rush cause it's taken this long.

Are you gonna self release it or are you also gonna send it out to anyone?

Laura: Oh yeah, we want to send it out to labels as a demo.

Julie: And I think that's the exciting thing about the Assault. The Assault are such great self promoters, and I think that's so important in a DIY band, completely willing to go out and do it for themselves.

Laura: That's what my Mom says. "You're such good marketers"

(Laughter)

And I'm sure it'll feel good for you (Julie) to have something recorded with them this way you can be like....I played on this.

Julie: Absolutely, that'll be like the cherry on top.

Laura: I'm so happy that we found her (Julie). We had waited and we found the missing piece.

Do you have any plans for a tour once your CD is out?

Margot: Yeah we've been talking to people in Philadelphia and DC so I think this summer we're gonna try to go down at least to those places, try to do the east coast, northeast type of thing. I love Memphis, I visited there last summer and I was just enthralled with the city so I want to make my way back there and do a gig. That would be amazing for me. That's our goal, to quit our jobs and go on tour. We have a song about that.

Laura: It's called "Quit Your Job and Go on Tour"

Is it Really?

Laura: It's no joke.

Margot: That's a new one that we haven't started playing out yet.

Julie: Yeah, it's running through all of us.

Laura: It's a call and response song. We'd say "Quit your jobs" and you'd say "And go on tour"

I can relate to that, believe me.



On your website, what's the UCB and who came up with the name?

Margot: I guess I did, I do most of the website stuff. I've been a bit of a computer nerd all my life. But, the UCB itself was this idea we had about Unicorn City, Laura actually came up with the idea of Unicorn City which is this fantasy city that I wrote a song about. It's just about the dream city that we go to and have sing alongs.....

Laura: It's about finding your fantasy land.

Margot: It's always sorta of been my fantasy, to find a city that all of our girlfriends and cool boyfriends can hang out in and enjoy each other.

Laura: Unicorn City is like our utopia.

Margot: And the Unicorn City Bulletin is something I came up with.

It was just a way to spice up the mailing list.



Speaking of songs, the song "Never Mind People", what's that about and who writes most of the lyrics:

Margot: I write most of the lyrics. "Never Mind People" it's about a lot of different things, it's not about one particular thing. The Never Mind People idea I came up with because when I moved to Williamsburg a couple of years ago, I started noticing how everybody was sort of doing the same thing style-wise. I actually was in a bar and they started playing songs off *Nevermind* and I saw the reactions on people's faces and I was just like, "these people all are the Nevermind People." The other reference to "Never Mind People" was, you try to have a meaningful conversation with somebody and it's like "oh, never mind."

Laura: I also just think generally, it's like apathy.

Margot: You can see that now cause even though the subculture is really against what's going on politically, and really wants to do something but people don't feel like there's a way

to do it. That's just the political apathy, social apathy, it kinda leaves you wanting something.

Laura: It's like our "My Generation"

Margot: Not that we're anything like The Who.

Julie: The funny thing too, to add onto that, is that I know personally I've always longed to be in a band that could not only address all the current political, social and economic things that go on within the US and all the things that kinda bring us down and have kept us down for so long, that perhaps I could be in a band that could have enough energy and have enough love that we could fuel some sort of revolution or some sort of idea to give people that motivation to realize that we have so much power, we can do anything we want, and the sky's the limit.

Margot: I feel that if I can make one person stand up and say something that they wouldn't normally say, that they could overcome their fear to actually say what they really want to say and say what's in their heart. The lyrics I write, I'm saying what's in my heart, I'm being as honest as I possibly can, and it's really trying to overcome this self deprecation that's so rampant in our culture right now, people really watching what they say. I think that I cross the line at some points, that makes people a little bit uncomfortable, but it's just what's coming from my heart, and it's not necessarily always positive but I try to make it over all have a positive outlook.

Laura: You mean like being honest makes people uncomfortable?

Margot: Yeah, I think that being honest makes people really uncomfortable.

I know what you mean. It's better off even if one person understands you.



(photo: Maggie Preston)

Laura: Yeah, it's so much easier to have a front, but I think we're really heart felt.

Julie: There's a lot of sincerity behind us all and I think that's really important.

How about the song "We're Fucked?"

Margot: "We're Fucked" is probably the oldest song we still play. That was a song I wrote in 2000. I was in my apt. watching the election, I had the tv on mute, and I was listening to records and playing guitar at the same time. I started to realize that Bush was gonna win this election... I guess I just realized that we were all fucked. I've been standing by it ever since and it appears more and more every day that we are truly fucked. I guess there's the whole rock star casualty mentality that goes along with it in that song. It's sorta something that I can't explain, it's just a personal connection that I make, like our political and personal fuckedness. I was really influenced by Syd Barrett

in 2000 and so that was where I got a lot of that song from.

Are there any other local bands in the area we should look out for?

Julie: My first band, Zinnia, was actually with my sister, she's a singer, songwriter, guitar player, Jackie Pop. By far, she is the most talented, amazing, just has the most beautiful voice, although Margot of course, it's like apples/oranges.

Margot: I love Jackie's stuff, I've been actually taking this song writing workshop with Jackie for the past six weeks and her stuff is really awesome, it's totally different than what I've been writing, but I feel like we're kinda coming from the same place, with just different....

Julie: Different angles, yeah and I think the cool thing is she's kinda post Zinnia and she's coming back to like, rock n' roll, and she's gonna get a band behind her so that's exciting, so keep your eye out for them.

Margot: Also, Secret Weapon are another all-female trio. They really rock out hard, and have great, catchy songs with three part harmony. They're my favorite local band right now.

What other things inspire you besides music?

Margot: Laura and I really like soap operas, specifically *Days of Our Lives* and that inspires us to write songs a lot of the time. We've written a couple of songs about our favorite soap opera.

Are Bo and Hope still on that?

Laura: Oh my gosh, Bo was doing crazy shit yesterday (laughter)
It's a serious part of my life, every day, I tape it every day religiously, watch it every night. *Days of Our*

Lives, for the last five years, every day.

Julie: What most inspires me is every time I see someone do



(The Assault live at *The Charleston*)

something that they really really want to do, like my family, my sisters, my parents, who show me that you can truly do what you want to do and you can be successful, you don't have to fit into a certain mold. To me there's nothing more inspirational than some one doing what they love and not backing down. It just gives me endless amounts of inspiration, and sometimes if I need a little encouragement, you feel perhaps things aren't going your way.....even finding this band, it took me 9 years to find a band that I clicked with so well. There's so much discouragement that's involved in just playing and trucking and moving forward... There are so many people who throughout their history have said "fuck this, I'm gonna do what I want to do and I'm gonna do it until I get the end result that I want."

Margot: For me, when I go out and see other bands, that inspires me to go back to my room and play music,

especially if I see chicks playing, I feel like that inspires me to do it myself.

If you had to pick one album or CD from the 70's, what's your favorite one?

Laura: My first one from the 70's would be T-Rex's self titled album from '71, when Tyrannosaurus Rex became T-Rex.

Margot: My favorite album from the 70's is Big Star #1 Record. It's really hard for me to say that because the second album has so many amazing songs on it. I guess because it was their first album. That is a band with so much heart. No other band has come even close to them in my mind. I've been a little crazy about it, I went to Memphis basically just to see the sites and see Ardent studios which is where Big Star recorded all their stuff.

Any closing comments or anything else you want to say?

Laura: Girlfriend Invasion

Margot: Girlfriend Invasion is basically just, I got really mad one day because all these boy bands kept comparing themselves to my idols. I do a fair amount of reading about bands that are coming out now, and it's like.....your band doesn't sound like The Who, The Kinks, The Beatles and The Stones, give me a break....and that was the main part of it and I think, what is next, and I think that all of the girlfriends of those guys got together and formed a bunch of really good bands and took over the world. That's the Girlfriend Invasion. In the last 10 years there have been a lot of girl bands, still it sort of gets marginalized.

Laura: But it's still going on.

Margot: Yeah, it is still going on,

there are more girl bands now than there were before. I just feel that it wasn't just a fluke, girls have something different to say than guys.

Julie: To me, I don't want to be in a band that's known just because we're a female band, I want to be in a band because we're known as a good band. I'm sure any female band at some time hopes they can transcend that, the female vs. male band, cause it kinda makes you sad that is a perception you'll always have, like that's the first thing that everyone focuses on. When I was in my other band, there was only two girls and there was three guys and we were always considered a girl band. And it's like "what are you talking about" the majority of the people in it were boys.

Laura: I just want to be in a band or be a part of a scene where it's girl inclusive without being girl exclusive, just not everything have a label thrown on it.



Margot: It seems to me that bands, especially all girl bands are only compared to other all girl bands, and we take a lot of influences from so many guy bands. I'm hoping that one day once we get a little established people will say we're on the same level as the guys that we think are so

great because we love great music and it doesn't matter if you have a penis or not, you know.

Julie: Penis, vagina whatever, if you rock out, you rock out, it doesn't matter.

Margot: The girls can't rock thing is from like ages ago, it's fucking archaic so you know, get over it.

Julie: I think that's the goal of every musician and every person who's ever been in a band and has passion, is that you want to be able to transcend sex, you want to be able to transcend time, you want to be able to transcend genre, it's like you're looking for that all encompassing thing where people just look at you and say "holy crap, this band is insane, they're so amazing" and it's like everything else just fades behind

you, and to me that's my goal.

Laura: That's awesome, that's a good note to end on Julie.



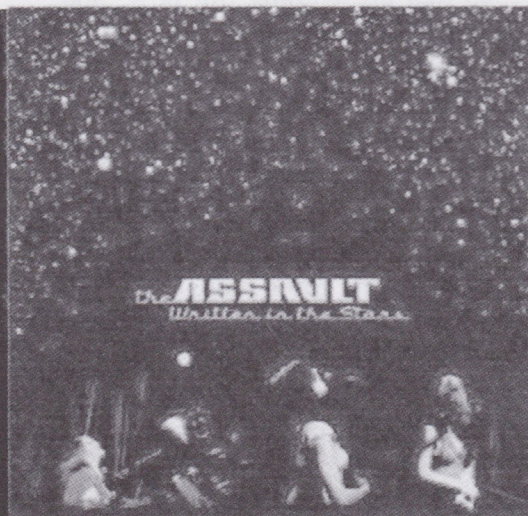
(photo: Maggie Preston)

Thanks to The Assault!!! Since this interview, The Assault released a CD and have played numerous great live shows in the area. Don't miss out on this extraordinary band. Anyone interested in learning more about The Assault, be sure to check their website: www.theassaultonrock.com

The Assault's debut CD
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www.theassaultonrock.com

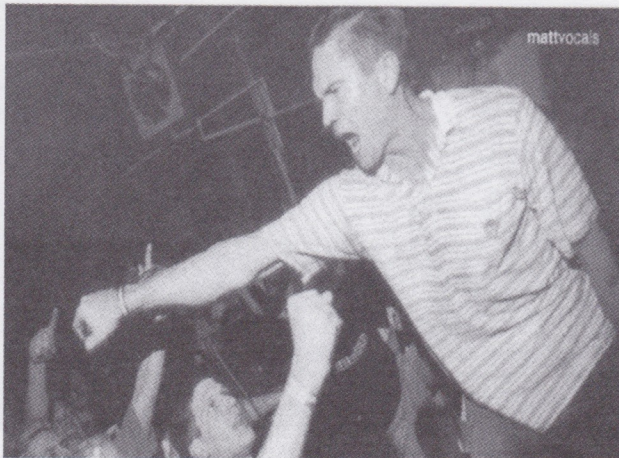


RUNNING LIKE THIEVES

Interview

Running Like Thieves is a band made up of individuals involved in the hardcore scene for close to 20 years. Instead of rehashing songs from the

old days, this band has managed to write great material combining older rock with the power of hardcore. They've been doing plenty of shows in the NY, NJ area and have released 2 eps to date. This interview was done via email with guitarist Jon Biviano in early August 2003.



Let's start with the basic introductions, who's in the band and what does each member do.

Biv: Matt is the lead vocalist, Andy is the drummer, Scott is the bass player, and Jon plays guitar.

How did Running Like Thieves first come together?

Biv: Running like Thieves was formed out of the remnants of the band 'One Sided War', which featured Andy and Matt. Due to problems with their guitar player, Andy and Matt dissolved the band and then reformed with the new name 'RLT'. This happened around 2000; Scott and myself were asked to join in early 2001.

All or most of you have been in bands prior to Running Like Thieves, can you give me a run down of which bands each of you were in?

Biv: Matt was the singer and main songwriter of Bold(Crippled Youth), Andy played drums and wrote in Altercation and Supertouch, Scott has been involved with many projects which never had the chance to surface, and I played guitar and wrote in Supertouch from 1986 to 1996, and in Windfall from 1999 to June of 2003.

This is a question from a friend of mine (Gabe) for Biv. Were you in that early 90's R&B band called Bell, Biv, Devo?

Biv: Ah, good one. Old, but still good. Everyone used to break my balls about that. Honestly, I have been called Mr. Bivins from time to time.

So far you've released a six song CD and a 7", how's the response been so far?

Biv: The response to the two releases has been good, but not mind-blowing. Usually people complain about the production on both. We don't get the chance to work with a very large budget.



from left to right: Scott-bass, Andy-drums, Jon Biv-guitar

Does Matt write most of the lyrics, or do you all add to the writing process?

Biv: Matt has written 99% of the lyrics. Andy has written one full song titled 'Six Years'. The music is written by all of us.

In the shows you've played so far, how do you feel the current hardcore scene is?

Biv: The hardcore scene today seems more segregated than ever. There is emo, screamo, death metal, metal core, hardcore, straight edge, punk, pop punk, indy rock, etc... So many styles, and everyone is afraid to mix them. People in this country like what they like, and tend to say 'Fuck All' to everything else.

I admire all you guys for continuing to care about the music scene and doing something you love. Any idea on what happened to all those die hard people who used to go to shows back in the late 80's?

Biv: Marriage, Kids, Career, Hell. Just kidding. I don't know where they all went. Hope everyone is happy and doing well.

Besides music, what else are you guys into?

Biv: Besides music, we all work. Depressing, isn't it? Andy is involved with a recording studio in Brooklyn.

What bands have you been listening to lately?

Biv: The band we all agree on is Queens of the Stone Age. As for myself, I've been listening to the new TurboNegro, Harley's War, Ramallah, and VoiVod. I hope to catch TurboNegro, Entombed, High on Fire, and Nebula this Fall in NYC.

I hear you may be recording a full length sometime soon, is that true and what other plans do you have for the future as far as touring, etc.

Biv: We want to record a full-length but Livewire might not want to invest in such an expensive project. As for touring, things are a little shaky right now. Matt is unable to tour and that has put a wrench in the machine.

Final and most important question for Biv (from Gabe). When the hell is Running Like Thieves playing the Tube Bar in Jersey?

Biv: "Let me get this straight. You want to talk to a guy named Peppi-Roni? What, Are you trying to make a jerk of Yourself?" Red Deutsch(RIP)

Any closing comments?

Biv: Any info on Running Like Thieves can be found at www.livewire-records.com

we don't have a website, yet.

Thanks for the interview and see you all soon.

JB

Thanks Biv and Running Like Thieves.

I found out just prior to this interview going to print that unfortunately, Running Like Thieves vocalist, Matt isn't in the band anymore. Anyone interested in filling the spot on vocals and joining a great band should contact guitarist Jon Biviano at Jonbiv@hotmail.com

All photos in this interview were taken from the Running Like Thieves "Approval of the Crowd" ep and are copyright Livewire Records. Special thanks to Jon Biviano for permission to reprint them.

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Audio Reviews

Bantam- CD – Whether you're a Lunachicks fan curious to see what one of the members is up to or you're someone who's just looking for an amazing new CD, this one's for you. This three piece band from NYC rip out some great rock songs delivered with a lot of emotion and energy. I can see a little punk influence on a few of the songs but unlike the Lunachicks, this is more straight up rock. You'll find yourself singing along to catchy songs like "Waiting For Rescue" and "Come Undone" and being drawn into the emotion of others like "God Collapse" and "Don't Ask Don't Tell". Great CD from start to finish. (Heavy Nose Records, P.O. Box 2582, NY, NY 10009) Visit their website at: www.bantamnyc.com



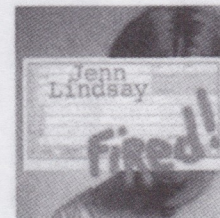
GBH- Ha Ha CD – Going for more than 20 years now GBH can still put out a great punk record. Colin's vocals are a little scratchy but gets the job done. Songs are still your basic GBH punk songs and that's just the way I like it. "Falling Down" is a hard hitting song and one of my favorites on this disk. Glad to see a good label like Go-Kart supporting a group that's stuck it out since the beginning. (Go-Kart Records) www.gokartrecords.com



Ratcage Records CBGB's 1982- Three classic live sets from the Beastie Boys, Reagan Youth and The Young and the Useless recorded on Nov. 20th, 1982. Wow!! Beastie Boys sound tight and do a lot of songs off Pollwog Stew along with some others that were never released. Reagan Youth played a great set as well with a lot of songs off their two albums sounding much more rawer on this release. The Young and the Useless's set is a little sloppy but I'm just glad to find anything else recorded by them other than their 1982 ep. I heard Dave from Ratcage Records passed away. Rest in Peace. You can pick up this CD at See Hear Books and Fanzines, 59 East 7th St., NY, NY. (212) 505-9781



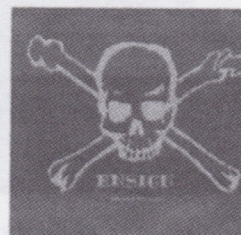
Jenn Lindsay- Fired! CD – Six songs of folk music (yes folk) from this singer/ songwriter who's been creating quite a buzz in the NYC area. Her lyrics which address such issues as being unemployed or just plain disliking the job you have are done in a clever way. Highlights include the song "Tick Tock" with a beat you wouldn't expect to hear in a folk song but works really well with it and the song "A-List". Check out her website and be sure to throw some spare change in the cup before you get on the subway. (No Evil Star Records) www.jennlindsay.com



Running Like Thieves- Approval of the Crowd 7"- New 4 song ep which can be purchased by itself or as a bonus along with Impact Zine issue #2, (which I highly recommend). These veterans of the NYHC scene combine their hardcore roots with some great rock giving them a distinct sound. Frontman Matt has a much deeper sounding voice than his days singing for Bold and this fits in well with their style. "The Russian Song" on side 2 makes this worth the price alone. Be sure to pick this up along with their 6 song CD ep "Same Time Next Year" also available on Live Wire. (Live Wire Records) www.livewirerecords.com



Ensign- For What It's Worth 7"- This ones a few years old but I told a friend I'd review it for him, so here goes. This tight NJ hardcore band have a semi-metallic edge to their sound and should appeal to fans of 90's style straight edge. Songs are well written ranging from fast/ mosh part to mid-tempo songs that come off really catchy. Side 2 rips with "Left Hand Syndrome" being my favorite. (Nitro Records) www.nitrorecords.com

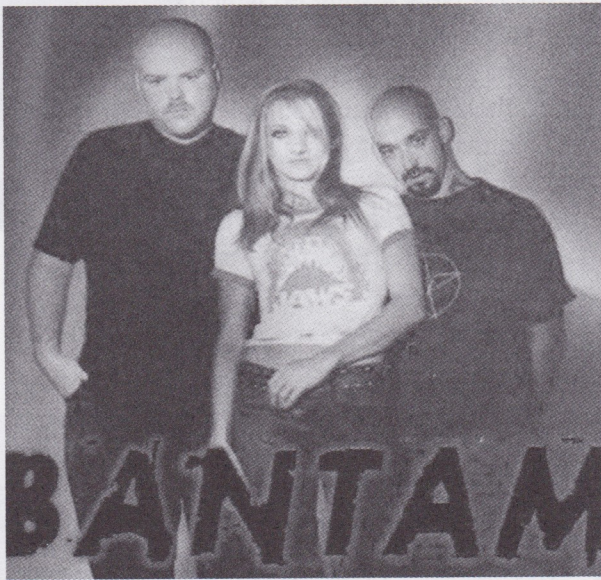


Radio Dick- The 3-Sided LP Series: Volume 1 CD – This CD consists of 3 bands doing four songs a piece. First up is **The American Plague** who play their original brand of modern rock without falling into the same category as many of today's bands. Their song "Doubt" is a little heavier than the rest and stands out as their best. Next band up is **Windfall** who recorded two new songs and re-did two older ones. This band offers catchy rock/metal along with Jen's vocals that are good enough to give you chills! Especially on the tracks "Growing Alive" and "Kindle Eyes Nude." The last band on this CD is **Vanguard** who took a little time to grow on me but now I like them a lot. They remind me at times of 90's era Bad Religion with less punk and more rock. All around great CD. Good offering from Pal-Tone Records. www.pal-tonerecords.com



Blue Doll – Promo CD – Three songs from this local NYC glam band adding hints of classic rock, punk and metal into their song writing. This CD will appeal to fans of other classic bands in their genre such as Hanoi Rocks and the New York Dolls. Prior to recording this CD they picked up a new drummer, which gives these songs a much tighter sound. Look for them to start playing shows again soon. Blue Doll can be contacted at: bluedollrocks@yahoo.com





While most bands are busy trying to fit into a particular mold as to what's popular, Bantam just kicks out great music from the heart. In addition to being an outstanding band, they also have a good sense of humor. I interviewed them after their show at Sin-e in Manhattan on 8/8/03, so read on and be sure to pick up their debut CD.

Who's in the band and what does each member do?

Gina: This is Daisy Lu (referring to Pete), and she plays drums. I'm Rupert and I play lead triangle and Dougmore, he plays skinflute.

Was Bantam something you decided to do when the Lunachicks took a break or was it something you always wanted to do?

Gina: I always wanted to do this. I have always had a vision of me and two bald guys in a band for like the last 10 years.

What happens if they grow hair, they're out?

Gina: Yeah

Pete: It's in the contract. Nothing above my ears.

Gina: No Rogaine allowed.

In the two years or so that Bantam's been together, I heard you've traveled across the US and done shows.

Gina: Yeah, we did a tour of California, like 3 times. We played Seattle. We've gone up and down the east coast and the west coast. We have to do the middle of the country.

How's the response been outside of the area?

Pete: They love us everywhere but New York.

Gina: We're huge in Paramus.

Pete: We're the deal in New Brunswick.

The CD is out on your own label right?

Gina: Yeah I put it out myself.

Are you gonna continue to put out your music on your own label?

Gina: No, I'm firing myself from the label industry.

You're not doing a good enough job?

Gina: No, I suck. I do a terrible job. I'm such a slacker. I need somebody else to do it.

So you've been shopping your stuff around?

Gina: Yeah

You're the only band I've interviewed that made a video for one of their songs. Was it fun making a video and are you happy about the way it came out?

Gina: Yeah, I'm totally psyched. I think it's great. I probably have hepatitis and God knows what else from sitting in that water. It's filmed in Galapagos in Williamsburg and they filled up the loading dock full of water and I was in the water, and after we shot the video, numerous people kept coming up to me like, "oh you shot in there? I peed in that water". God knows what happened in that water.

How can you see the video. Through your website?

Gina: Yeah, there's a link on our website. If you read through the bio there's a link, it says "Waiting For Rescue" and it'll bring you to another website and you can watch the video.



All of you have been involved in the music scene for a long time, how do you feel about the current scene in 2003?

Gina: Well you know, since I'm 24, I've only been hanging out for a few years.

Twenty Four? So the first time I saw you play (with the Lunachicks) you were about 12?

Gina: Exactly

Pete: Everybody looks like they're in the Monkees and they can all suck it.

Gina: There's actually a lot of good bands around. The last band we played with J.J. Paradise Players Club, they were fucking amazing. They were really great. There's all those bands like the Yeah Yeahs, The Liars and Oneida, they all came out of Williamsburg and I love all those bands. I think they're great. The Sex Slaves are awesome. There is good stuff, I think it's just less concentrated, so it's harder to find.

What's that new song you played tonight about? The Fire Song or something.

Gina: Actually that's our one political song. It's my protest about the fucking bombs going off and killing people in Iraq right now, it's my anti-war song.

Pete: And it makes it work because I'm pro-war so within that confine of that song, you have to really search, but it's there.

Gina: And there's like some drum tones that he hits in that song and it tells you how he's a total fascist.

Pete: My surface to air missiles that I'm very much pro.

Anything else you have going on?

Gina: We're looking for a label, we have enough songs for another CD, almost. We're ready to record. We have a second video that we made that's pretty much done, for the song "Come Undone", and we're gonna try and go to Australia. We need to raise money to go there.

Thanks Bantam!! Go out and get their CD.
www.bantamnyc.com



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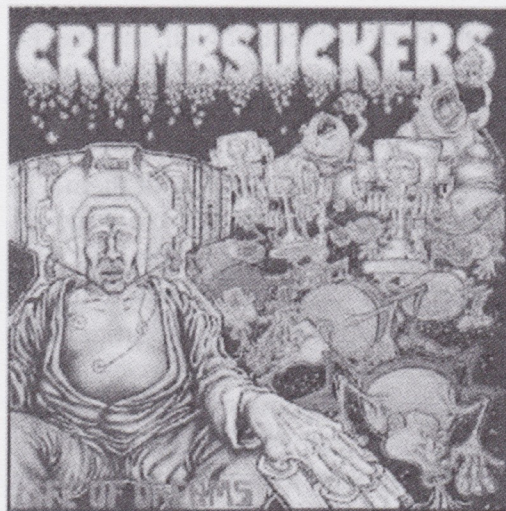
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Sean Taggart

Interview

The first piece of artwork I came across by Sean Taggart was the Crumbsuckers *Life of Dreams* album cover back in 1986 and I've been a fan of his ever since. Over the past 20 years, Sean's done artwork for numerous bands including album covers, flyers and t-shirts. He also did all of the Jerky Boys artwork and even has done work for Long John Silver's Restaurant and Subwaykids.com. Whether it's something he did in the early 80's or a project he's working on now, Sean's creativity always sets him apart from other artists. Enjoy the interview and some of his work included in these pages.



How old were you when you realized you had a talent for drawing, more than just doodling as a kid?

Sean: I don't think it was talent, more like, I was too stupid too quit. That's what most kids do when they reach a certain age. But, when I was 9 I did have an epiphany, which came about, when our shitty old b/w TV broke just as "Destroy All Monsters" (my all time favorite monster movie) was coming on. All I could get was the audio, none of the video, I completely freaked, and my parents weren't interested in trying to fix it because they were having a dinner party or something. So there I was, cradling the TV on my lap weeping uncontrollably, listening to the coolest monster movie ever made. So after making myself completely miserable, I pulled out some old Mad magazines to console myself. After a while I started copying the Don Martin cartoons, then an hour or so later I suddenly realized: Don Martin was a grown man who's job in life is too draw cartoons for kids, making kids like me laugh. Holy Shit! That's the coolest job ever!

I had heard...is your Mom an artist too?

Sean: Actually, my Dad's an artist. My Mom gave it up when she got married, but she's started painting again, which is good.

Did that have a lot of influence on you?

Sean: Oh, of course! I was surrounded by art 24/7, I practically grew up at gallery openings. It was the family business.

When you realized you wanted to pursue this did your parents help you out since they were both artists?

Sean: With technique? Nah, they never showed me how to do stuff. They were very encouraging of course, but they never really intruded. They were, however, shocked when I told them I wanted to enter the commercial art field of cartooning; but after I explained to them that I'd rather make money, than have to struggle like they did in the Fine Art World, they understood completely. Which, in retrospect has been a huge struggle itself, so who knows? Fortunately they hadn't had their heart's set on my becoming something practical, like an engineer or something, so I didn't have to contend with that; like a lot of my friends.

Did you ever take art classes when you were younger?

Sean: When I was a kid there used to be a community printshop in the East Village, I went there on Saturdays after "Soul Train". I mostly goofed off with my friends, though. It wasn't until High School that I started believing I could be a cartoonist. I went to the H.S. of Art & Design, "Shame" as we called it, 'coz we weren't singing and dancing in the halls like they did in "Fame", instead, we were hunched over our drawing boards learning how to use a T-Square & Triangle (drafting equipment), which is a skill that's practically obsolete now. The real benefit to that school, was that it was full of art freaks like me: cartoonists, fashion designers, illustrators, not to mention half of the city's graffiti writers. At last, my people. Following that, I went off to the "School of Visual Arts" which was a complete suck-ass bullshit experience, I dropped out by mid-term. I only recommend art school if you are retarded, otherwise go to a real school, and drink there!





What was the first piece of artwork you did for a band?

Sean: I did the Armed Citizen's 7"

When was that, like the early 80's?

Sean: Like '83, up until that point, I was using any excuse to draw punk imagery for my assignments in H.S., and for myself as well. A lot of punks went to my H.S., Armed Citizens, Shok, Paris of future Cro-Mags fame, Gabby from Luscious Jackson, Kamal one half of the Jerky Boys team, Matt Solomon the artist who did the cover for the Underdog 7". Just to name a few. Oh, and "Uncle" Al from Murphy's Law, although he graduated ten years before we did.

So wait, you didn't do the Underdog 7" cover?

Sean: No, a common mis-conception, I only did the disc labels -Matt did the cover art and their t-shirts, he also did a couple of Cro-Mags flyers as well. It's too bad he wasn't more productive, I'd like to have more of his work.

Around '86 you did some well-known hardcore records like Agnostic Front and the Crumbsuckers. Did that open up a lot of opportunities for you as an artist?

Sean: Well, in terms of making me believe that I actually was an artist, yeah, it was a great thing for me. But, that was a drawback in some ways, because, for some reason I felt I had made it, and I'd never have to work again. How I thought I was going to live the rest of my life on the \$500 I made for that A.F. cover, just shows you what a total daydreaming nut I am!

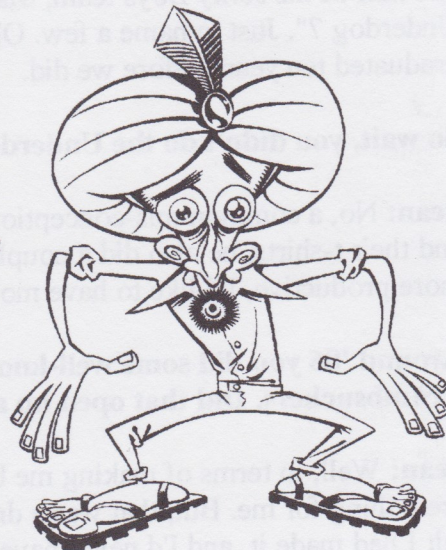
I guess when you're young and you get a check for \$500, you're like...

Sean: I'm rich! So, after the A.F. cover (which by the way, mad props to Paris of the Cro-Mags for making me do those flyers, no one would've known about me if it hadn't been for him.) more work starts to flow my way; which is good 'coz I had no work ethic back then, so if things didn't drop in my lap, I'd have never gotten anything done. Before I knew it, I was doing covers for Carnivore, Whiplash, in-house stuff for relativity, etc... But after a while people started wanting more "Hard" art (meaning, tough, realistic, violent) and my style was seen as too cartoony to be taken seriously, so the demand for my stuff started drying up. Case in point, I was not asked to do the Cro-Mags album; (which I thought was a given, considering I had done almost all of their flyers, and had gotten my rep early on.) but instead they went with that clichéd image of the A-Bomb going off! Yuck! How many people have tattoos of that cover? None, how many have tat's of the A.F. cover? Lot's. I was hurt at the time, but honestly in retrospect, my shit probably would not have worked for them anyway. Besides, those cats had zero senses of humor, on and off their albums; it was all about being "Hard" bad-asses, which I am definitely not.

Another weird road this art stuff took me on; was, I became Relativity Records first Art Director, a position I held for like two months, before I was fired for going over my immediate boss's head. Nuclear Assault was the band, I forget which album it was, but they wanted this cheesy airbrush, van-art looking thing of a nuclear accident and I went ahead and hired Danny Hellman (another guy I went H.S. with) to redo it. Did I tell you I was arrogant? I was, still am, but only with my own shit now. Anyway, the band hates it, I get fired -another lesson learned the hard way. As a footnote, Danny's a very successful illustrator and underground artist, now. So between alienating my clients, lying around feeling sorry for myself and drinking a lot; I pretty much let loose any possibilities of turning myself into a dynamic art force.

You're still doing something now and it's never too late, that's the way I look at it.

Sean: Yeah, yeah, yeah I know what you mean, but I've spent years floundering; chasing every little thing that came up, never really considering who I was, or what I wanted, I just grabbed whatever came my way in order to pay the bills. Not to say I didn't learn a lot, or didn't have any success, because I did. I really did, but I lost myself in that process, and consequently crushed my own spirit, by my own hand. So, today's a different story, I still work for other people, on projects I don't necessarily love, I get the bills paid (barely), but now, I make time to do my own thing. That's what this upcoming painting show is all about, my shit, my love, no excuses.



ANACHRONISTIC YOUTH

FROM THE POISONED PEN OF S.M. TAGGART ©1989



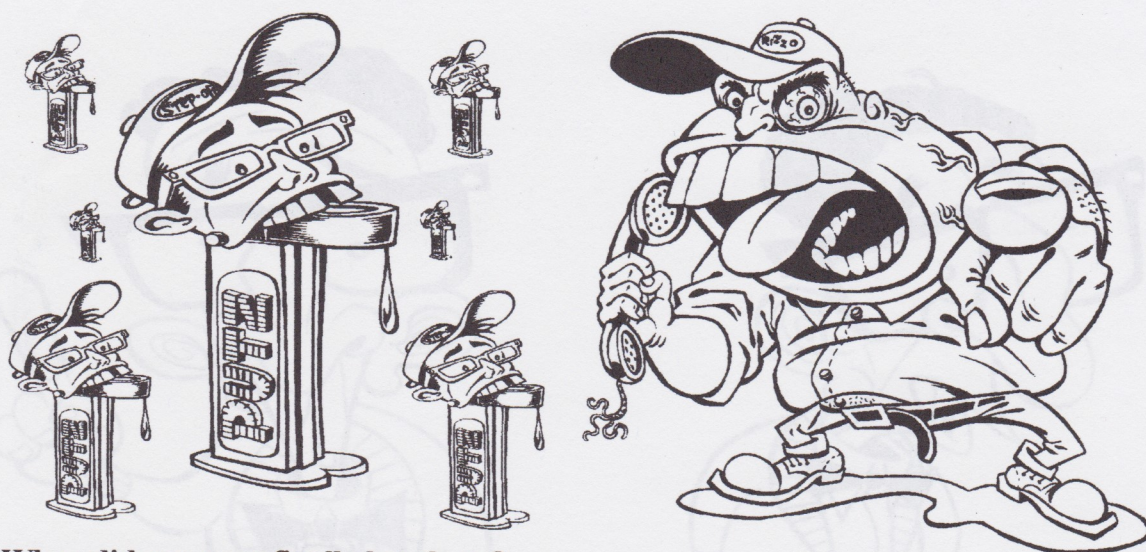
ANACHRONISTIC YOUTH



You were actually in a band back in the early-mid 80's called Shok. How long was that band together and what did you release?

Sean: I joined in '84, but Shok had been around since '82, they got together for the express purpose of destroying our H.S. "Battle of the Bands" the line-up consisted of Dimitri on vocals, Bert on guitar, Paris (way before the Cro-Mags) on drums and this punk named Jack on bass. Needless to say, they didn't take away any prizes that night (the same night John Belushi died) I was the official stagediver and slamdancer for that show. So, Bert and Dee got hooked on playing, and they went off to make Shok a reality -without Jack and Paris (he couldn't believe they were actually serious about wanting to play at A7's). They became the worst band in NYHC history, no small feat, 'coz there were lots of shitty bands at that time, they sucked more than Anti-Warfare, even, now that's saying something! Shok was the band that always played last on any bill at A7's, which means the headlining band had gone off two bands before. Shok was like the disco music a rock club would play to get people to leave. They'd come on and play the most god awful shit noise you ever heard, causing such an abusive reaction from the crowd (of four people) that you had to laugh. But sometimes, there would be this moment when all of these sounds would collide, and form into the craziest, heaviest thing you ever heard. I was a fan. Eventually I talked my way into singing for the band (now with Bert on guitar, Dee on bass, and Josh on drums), soon those moments started happening more often, not because of me mind you, but because Bert and Dee were musically going to some crazy places. We got the rep. of being a fun band to watch, because we sucked so spectacularly, and those random moments of musical brilliance.





When did you guys finally break up?

Sean: We fizzled out around '86 or '87. Dee joined the navy, Josh moved onto bass, we got Gene on drums, played some of our best and worst shows. Bert got married, bought a house, had a daughter, life moved on, and the band didn't. I always had this pipe dream we'd get back together one day, but that ended nine or ten years ago when Bert passed-away from massive cardiac arrest. A real shame too, he was so young and just the best-natured guy you'd ever met. Also, the absolute greatest noise guitarist I've ever heard - and I'm into that shit!

Have you played in any other bands since Shok?

Sean: A lot of aborted attempts. Nothing, really worth mentioning -I do play bass poorly now, so that's something. I love music, I love playing in front of an audience, but I'm an artist, not a musician, that's what I'm really into. I'm not diluting myself anymore; I'm staying focused on making the best art I possibly can.

How did you get involved with doing work for the Jerky Boys and what are they like in person?

Sean: They smell real purty, like ladies! God, they're hot! Ummm, I got involved through nepotism, sort of. Kamal and I were drinking buddies, and he'd call me up, like once a week to play that week's worth of pranks he had done with his pal Johnny. They were hysterical, and after each episode I'd tell Kamal if he ever needed art for this thing, for free even, that I was his man. Eventually, as you know, it became a huge underground thing, and the boys needed some promo work for a 900 number they were setting up; I charged them \$200 for a t-shirt design. Next thing I know, they're going to the next level with a record deal, and they want my shit for their covers! What's cool is: every step up, they brought me along with them, none of this "We've grown, we have to move on without you." shit! I made enough money with them that I could put a down payment on a house!



That's great and it's ironic that this was something you originally offered to do without getting paid for it.

Sean: Bronwyn (Sean's wife) was so pissed! She thought I was letting my friends take advantage of me. I was working way below my normal rate. At that time I was designing tour shirts for bands like: Poison, Cinderella, Tora Tora, etc... The difference with the Jerky Boys, was that I actually liked what they did and wanted to have my art represent them. So, no one was taking advantage, in fact it was one of the best gigs of my life.

What artists inspired you as a kid or even now?

Sean: Well besides Don Martin, I'd say as a kid I liked tons of cartoonists, different ones inspired me at different times. Like, the ages of twelve and sixteen the guys I emulated were: Berni Wrightson (kind of beautifully delineated gore), Robert Crumb (Maestro of 60's confrontational underground, comics), Vaughn Bode (progenitor of Graffiti's cartoon style). After that, I stopped learning from others for awhile, it wasn't until I was in my early 20's that I took up learning again, the second round of artists were: Basil Wolverton, Jack Davis, Akira Toritama's "Dr. Slump" (bestknown here for Dragonball Z, which is completely different in style and spirit to Dr. Sump), Charles Burns. Later, I was heavily influenced by "Ren & Stimpy" UPA animation studio, old Golden Books and anything else that was flat and highly stylized. Now, I study everyone and everything, I even learn from stuff that completely sucks! My goal is to find a freer, more natural way of making art, one that I can just put down, and not have to fuss over.

What things have you been working on lately that we should look out for?

Sean: Well, if this comes out in time, I'm having a one man show of paintings Nov. 7-30, 2003 at McCaig-Welles gallery in Williamsburg B'klyn. It's a series of black and white paintings depicting the New York Hardcore scene of the early to mid-eighties, that I've been working on and off for the past year. Other than that, I've just been scrounging around, doing commercial jobs here and there.

As someone who's been involved in the music scene for over 20 years, are there any new bands that have really caught your interest?

Sean: Plastics son, that's the future of music. The more sampled, over produced the better, the less involvement by the filthy disease carrying human the better. I'm looking forward to a world of complete artificiality, like West World, a place on the web where you can jack in, select from the menu a perfect recreation of any style or genre without the risk of making a mistake. Let's say Karaoke without the intrusion of other humans, except of course, for the synthetic ones to have simulated sex with. Prepare for the future, we're obsolete.

Thanks Sean Taggart!!!!

Look for Sean's own website coming soon. I should have more info in the next issue.





Before there was Beavis and Butthead, there was.....

well, these two dudes. compliments of Sean Taggart, 1990





(Musician Artwork: Roy Walter)

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Thanks!! Mom, Dad, Cyndi, Pat (always), Gabe for all his help, Greg, Margot, Laura, Julie and The Assault (for being patient and being an awesome band), Sean Taggart, Gina and Bantam, Biv and Running Like Thieves, Dave Caggiano, Sean French, Tom Carnesi, Chris, Lori, Nick, Carolyn, Frank, Jeff T. and Jennifer Windfall, Ritter, Heather, Jake, Luke, Rob, Craig, Jay, Olaun, Roger, Tay, Stacii, Antonio, everyone else I forgot and you for checking this zine out. It's appreciated!!!!

(Art on back page by Sean Taggart)

